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tombstone by her side (fig. 7). The tombstone is decorated with a loutrophoros (marriage-vase) in relief and is surmounted by an akroterion of volutes with an owl in the center. The woman is clothed in chiton and himation and wears a veil over her head. The presence of the tombstone seems to indicate that this is a funerary figure.

Lastly must be mentioned a pair of gold earrings from Naxos which are of the type prevalent in Ionia during the sixth century B.C. (fig. 10). They are boat-shaped, with one end elongated, and each has two quadrilateral pendants decorated with spirals and pointed bosses. These are exhibited in the Gold Room (Floor II, Gallery 32.)

G. M. A. R.

THE ADORATION OF THE KINGS

BY A PUPIL OF GIOTTO

THIS picture, lately bought by the Museum, is now on exhibition in Gallery 33. It is painted in tempera against a gold background on a panel $17\frac{7}{8} \times 17\frac{1}{4}$ inches.

The painting comes from the Fuller Maitland Collection at Stanstead house. Our panel is one of two known fragments of an altarpiece, the other, of similar size and scale, having for its subject *The Burial of Christ*.

The treatment of the theme in our picture is unusual for its time, in that the appearance of the angel to the shepherds, generally coupled with the Nativity, is here joined to the Adoration of the Kings. Also the pose of the Madonna is one more often found in the representations of the Nativity. In the popular interpretations of the visit of the wise men, she is seated and receives her guests like a queen who gives audience, and they come with a great train of followers and beasts of burden. But in our painting she is lying listlessly on her couch by the manger under the shed where she found shelter when "the days were accomplished," and the Magi come unattended and with none of the attributes of their journey. The accustomed gala of the Epiphany is quite lacking, but in its place is a plain and direct telling of the story, al-

most austere, were it not for the beauty of the brilliant and daring color and for the tenderness of the conception.

The arrangement of the picture is as follows: The reclining figure of Mary, who wears a rich blue mantle, is in the center of the panel. Below her, in cloaks of vermillion, light yellow, and purplish rose, are the three kings, one of whom has taken off his crown and given his offering to Saint Joseph, in order that he may kneel down and reverently lift the Christ-child from the manger. Two shepherds are higher up at the left, and above the summit of the mound of rock against which the shed is built are four angels. One with clasped hands leans in adoration over the ridge of the hill; two raise their arms joyfully as if announcing to Heaven the great fulfillment; another hovers in the midst of flight with hand outstretched toward the shepherds. These latter wear the hooded cloaks of the peasants of the time and one carries bagpipes, in such details exemplifying the direct observation of life which was one of Giotto's precious importations into Italian painting. With admirably noted posture, the shepherd's dog looks up at the angel. The skill of the painter in the delineation of animals is further shown in the sheep and two goats at Saint Joseph's feet, which here represent the flocks of the shepherds, and in the ox and ass whose heads appear above the manger.

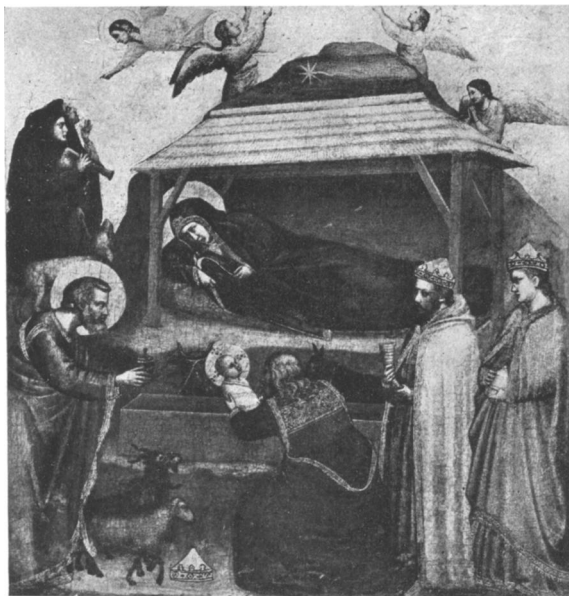
The composition follows no familiar work by Giotto, but resembles the Nativity in the Arena Chapel at Padua. The attribution of the work to any known painter is uncertain at present, but all will agree that he was one of the best of Giotto's pupils and in closest touch with the master. He has succeeded in bringing an intimate human sympathy into the cathedral-like solemnity of his picture, and has chosen throughout attitudes and gestures that express clearly the moving thought and condition of each of his personages—be it the languor of the mother on her child-bed, the veneration of the wise men, the birdlike movements of the angels, or the homely ways of country people.

I am of the opinion that the painting was executed in Giotto's lifetime, that is to say, before 1337.

B. B.

fume vases. Our example is suspended from a handle by means of two chains which are fastened to the head by bird-shaped attachments. At the top is the usual opening, but there was apparently no mouth or cover. The bottom is missing, but there are clear traces that it existed; in some instances we find these vases actually made without a bottom, in which case they

The terracottas consist of an antefix and four statuettes. The antefix is decorated with an effective design in relief consisting of two goats' heads, butting, which rise from *akanthos* leaves and are surmounted by a palmette; the whole rests on a frieze decorated with a tongue pattern (fig. 9). There are extensive traces of paint preserved, such as a brilliant blue on



ADORATION OF THE KINGS
BY A PUPIL OF GIOTTO

could not have served for actual use but only for grave offerings.

A diminutive statuette of Herakles, in silver, represents the hero standing, with head slightly inclined to the right, and wearing a wreath with long ends. He is nude, and both hands being broken off, the attributes are missing. But the type is that rendered familiar by countless representations of the bearded Herakles in late Greek and Roman art. To the right of the plinth, which is in one piece with the statuette, are remains of four paws. Possibly the Nemean lion was here represented crouching, or more probably the dog Kerberos, as in the Giustiniani Herakles in Rome. The workmanship is Roman.

the background and a brownish red on the horns of the animals. The workmanship is Greek and of great delicacy, the surface of the leaves and the shaggy hair of the goats being particularly well rendered.

Among the statuettes two are of "Tanagra" type (fourth century B.C.). One is a charming figure of a seated girl, of exceptionally fine execution and preservation, clothed in chiton and himation and looking to the left (fig. 8); the other represents a girl, standing, enveloped in drapery. Of the later "Myrina" type is a woman seated on a rock holding an apple in one hand and a fold of her drapery in the other. Of great interest is the figurine of a woman sitting on a rectangular seat placing her arm round a